In Recital

Sarabeth Steed, cello

Candidate for the Master of Music degree
in Applied Music

with

Leanne Regehr, piano

Saturday, March 31, 2001 at 8:00 pm

Arts Building
University of Alberta

Program

Department of Music
University of Alberta

Program

Suite for Violoncello Solo (1925) — Gaspar Cassadó (1897-1966)
- Preludio-Fantasia
- Sardana (Danza)
- Intermezzo E Danza Finale

Seven Variations on the theme 'Bei Männern, welche liebe fühlen" from Mozart's opera *Die Zauberflöte* (1801) — Ludwig van Beethoven (1770-1827)

Sonata in C for Cello and Piano, Op. 65 (1961) — Benjamin Britten (1913-1976)
- Dialogo
- Scherzo-pizzicato
- Elegia
- Marcia
- Moto Perpetuo

Intermission

Sonata for Piano and Violoncello in F Major, Op. 99 (1886) — Johannes Brahms (1833-1897)
- Allegro vivace
- Adagio affettuoso
- Allegro passionato
- Allegro molto

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Ms Steed.

Ms Steed is a recipient of a Beryl Barns Memorial Award (Graduate).

Reception to follow in the Arts Lounge.

Program Notes

Ludwig van Beethoven's main contributions to cellists are his five sonatas. In addition, he wrote three sets of variations. It was Jean Pierre Duport, a cellist, who inspired and influenced Beethoven to write for the cello. The last of these variations, Seven Variations on Bei Männern, welche liebe fühlen, was written in 1801. The theme is from Mozart's opera *Die Zauberflöte*, the Magic Flute, written in 1791. It was dedicated to Count von Browne and first published in Vienna in 1802. In *Bei Männern* they sing about divine love:

"A man who can feel love must have a good heart
To share the sweet emotion is woman's foremost duty
Gladly we rejoice in love and live by love alone
Love sweetens every trouble all creatures sacrifice to her
She seasons our daily lives and helps Nature's wheels go round
Her higher purpose is our guide, and nothing is nobler than wife and man
Man and, wife, and wife and man attain divinity."

Gaspar Cassadó was born in Barcelona and began his musical studies under his father, Joaquin Cassadó, who was a well-known organist and composer at the time. After hearing him perform when he was nine, Pablo Casals offered to give him lessons. In 1910, he went to Paris to study with Casals. Cassadó was the most prominent Spanish cellist after Casals and one of his most successful pupils. He also took composition lessons with Manuel de Falla and Maurice Ravel while he was in Paris. His own compositions are greatly influenced by these two composers. In addition to his own works, Cassadó also contributed transcriptions of earlier cello works to the repertoire. The Suite for Solo Cello uses Spanish themes and rhythms along with a touch of French impressionism to portray its character. The second movement is in the style of a Catalan dance while the first and third are more improvisatory. Being a cellist himself, Cassadó knew the limits of the cello and exploited the instruments possibilities to the fullest.

Benjamin Britten, the great twentieth century English composer, was well known for his vocal, orchestral and chamber music. Pivotal to his output for cello was his meeting with the Russian cellist Mstislav Rostropovich in 1960. Out of this unique relationship five major works were added to the cello repertoire. These works include three unaccompanied solo suites, the cello symphony and the cello sonata. The first of these, Sonata in C for cello and piano, was completed in 1961 and first performed by Britten and Rostropovich in Aldeburgh Jubilee Hall on July 7, 1961. The work consists of five short movements written in a type of sonata form. The first movement, 'Dialogo', is described by the composer as "a discussion of a tiny motive of a rising of falling second". This rising and falling of tones and semitones is a principle figure throughout the entire piece. The second movement, 'Scherzo-pizzicato', is a display of elaborate technique for the right hand. The entire movement is played without the bow and uses pizzicato techniques from both hands. 'Elegia', the third movement is the slow movement. The form is portrayed in an arch, the note values gradually become faster to reach a climax from which both parts slowly die away to the end. The fourth movement, 'Marcia', is the added movement to the true sonata form. This movement is humorous; it uses satire to depict the character. The final movement, 'Moto Perpetuo', is dominated by a 6/8 saltando theme. This melody is heard through changing characters to end with a dramatic finish.

Johannes Brahms wrote two cello sonatas. The first, op. 38 in E minor, was written between 1862-1865 and the second, op. 99 in F major, was written over twenty years later in 1886. His second sonata has a symphonic character; it's expansiveness differs from the first, which is more lyrical and pastoral. The F major cello sonata was written in the summer of 1886, during the same months as his violin sonatas opp. 100 and 108 and the C minor Piano Trio. It was composed for Robert Hausmann, who first performed it with Brahms in Vienna the fall of 1886. Brahms titled his cello sonatas, Sonata for Piano and Violoncello, thus indicating the hierarchy of the two parts. The work is passionate and noble in its character. The first movement begins with tremolos in the piano, this idea is heard throughout both parts and introduces the tension of the work. This tension is carried throughout the movements to end with a simple folk-like melody in the fourth movement. There is question to whether the slow movement was originally written before the rest of the work and if it was intended for the first sonata. The first sonata originally had an adagio that was later destroyed. Brahms was his toughest critic. His works often went through numerous revisions before he allowed them to be published. Because of this Brahms' works are masterpieces and all remain staples to the repertoire.

Upcoming Events:

April

1 Sunday, 3:00 pm
The University of Alberta
Concert Band
William H Street, Director
Program will include works by McBeth, Nixon, Arnold, Chance, King, Bennett, Holst, Grainger, Owen Reed and Alfred Reed

1 Sunday, 8:00 pm
The University of Alberta
Madrigal Singers ***Spring Concert***
Leonard Ratzlaff, Conductor
Featuring works by Rheinberger, Mahler, Barber, Bevan and Gilliland.
McDougall United Church,
10025-101 Street

2 Monday, 12:10 pm
Music at Noon, **Convocation Hall Student Recital Series** featuring students from the Department of Music. Free admission

6 Friday, 8:00 pm
The University of Alberta
Concert Choir
Debra Cairns, Conductor
Program will include Brahms *Four Quartets, Op. 92*, Bartók *Four Slovak Folk Songs* and works by Bruckner, Kodály, Stravinsky, Alfvén and Copland.

8 Sunday, 8:00 pm
The University Symphony Orchestra
Malcolm Forsyth, Conductor
with **Janet Scott Hoyt, piano**
Program will include works by Wagner, Schumann and Brahms

9 Monday, 12:00 pm
Noon-Hour Organ Recital
The recital presents a variety of organ repertoire played by students, faculty and guests of the University of Alberta Department of Music. Free admission

14 Saturday, 8:00 pm
Master of Music Recital
Leanne Regehr, piano
Works by Bach, Fauré and Schubert
Free admission.

18 Wednesday, 8:00 pm
Master of Music Recital
Carolina Giesbrecht, violin
Program will include works by Franck, Villa-Lobos and Saint-Saëns. Free admission

27 Friday, 8:00 pm
Faculty & Friends
Alvin Lowrey, trumpet
Fordyce Pier, trumpet
Russell Whitehead, trumpet
Douglas Zimmerman, trumpet
Gerald Onciul, French horn
John McPherson, trombone
Kathryn Macintosh, trombone
Megan Hodge, trombone
Scott Whetham, tuba
Michael Massey, conductor
An evening with Philip Jones
Compositions and arrangements

department of Music

Unless otherwise indicated
Admission: $5/student/senior, $10/adult
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

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